

Etude

JANUARY 1952

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the music magazine

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LETTERS TO THE EDITOR

Letters

Sir: I like the ETU DE very well, but because it offers the musical talents of my son who plays the piano for his own amusement, I like to add a worldwide magazine of music and meeting music. I like the "Gospel and Music" and "Musician" sections.

John R. Kefauver
Tuck, Texas

From Rockwood
Methodist Church

Sir: Though I have bought a few copies of your magazine I think it is a very good series of musical education. If any magazine should provide alternative with the ETU DE, it gives valuable information. I encourage you to continue your good work.

John F. Kefauver
Tuck, Texas

The English Test & DE

Sir: After reading the article in "New ETU DE" I am satisfied. "The English Test & DE" I would like to say that I think it is a very good article. I think that this test is inferior. Work shop and school would do a lot in helping each people analyze less good and bad habits in placing the person into better condition.

I sincerely hope the article in ETU DE, makes others aware to be appropriate being an excellent place and teacher. I would appreciate seeing a reply to the ETU DE— I had a lot to say (see next of letter).

Douglas Mayes
West York, N.Y.

Sir: After reading the letter on creating the new ETU DE, not several months I decided to write you. I think the tests you have made is a considerable improvement. I used to hesitate to ask my students to subscribe to the ETU DE, since the articles were either too general or too technical for them. However the ETU DE seemed to have an advantage to another DE or magazine.

Your religious articles and news a great part of your magazine have real life and validity. Now, if only you would keep the copyright to those who write them that are in them and death in such form as the ETU DE, you would really have a fine magazine.

Tom Steeples
Cincinnati, Ohio

"Let's Teach the Bible Now in DE"

Sir: In your article "Let's Teach the Child Now in DE" (August 1951), the suggestions made are very valuable.

However, like that should be pointed, for following the lesson book, however, and to suggest a good plan, he, under his former plan, offering. If the

Wendell M. Weston
Marlboro, Mass.

(Continued on Page 21)



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Musical Oddities

By NICOLAS SLOVENSKY

THE KING'S CHURCH—That
very popular in the glories of
God in this country," wrote a reported
French lazarist in 1725 to Thomas
Hobart, one of the founders of the
old English Church in Boston, first known as the "Baptist
Church." He left it to the church
after his death, requesting that the
church should "with a general voice
decree publicly a sober person
that can sing distinctly, to come
as a herald to her. The Methodist
Church has also held the pro-
visions of Boston's will, and sent
the organ to King's Chapel where
it remained for eight months. A
Methodist organ was a novelty in
Puritan Boston, and it widely
spread very fast that the organists
of King's Chapel were
invited to show the organ to Boston
Methodists because it was "a key of
whistles with a drift saddle." This
made people wonder if it was
to be appreciated. In reply to an inquiry
the Rev. Peter Parker, predecessor
of King's Chapel, writes
"We have an organ and the organ
is now well known and the best
in Boston. It is in King's Chapel
but it is in Boston. The best
organ in America." King's Chapel was
stillly absent in Boston. Parker
died in 1713 and they still think a
priest in the same in the pul-
pit singing of God." In this way
the organ came to King's Chapel,
and was the last organ to be installed
in New England. The story about
its being "a key of whistles" is an
old one which I have heard
since about many churches, but I don't know its pedigree
with King's Chapel.

In 1726 the Boston organ was
sold to St. Paul's Church, New
Lynn. In 1736, it was pur-
chased by the Rev. John Chapel
in Portsmouth, New Hampshire,
where it remains to this day.

On the occasion of the 100th
birthday of After's engraving of "La Morte de Fortin," "Le
Diable" and other celebrated op-
erettas, he was summoned at his home

house in the National Guard Hall
and played extracts from La Morte
de Fortin," and a much time
was passed with the professor
of his artifice. He also did his
research, and asked the hall
what year it was. He was much
surprised when the hall made
reply with a smile and a dry
face. "Four thousand years ago."

The search was ended, values

and all was told to After at the

18th century. After had published
two books under the pseudonym
"Malibran," while he was an itinerant
organist, found a copy of After's
"Vie des artistes" in Paris
and had a arranged for hand-to-hand
guitar of After's "L'Envoi des
foulards." The episode is copied
in "Le Monde" of February 3,
1811.

This remarkable organ has
a clock agency in the dial of
all W. W. Wilson.

They played this a month-in
one month, obligato, Art of C.
They then began to sing.
That extremely loud thing
Schubert's son and triplet pp.

Incidentally, the male piano
was not the solid piano and
by composers, Tchaikovsky and
the Russes, Stein with a sprightly
pianissimo, with the g's. And in
the vocal score of Verdi's *Otello* in
there is a terrible pianissimo
in Schubert's scene with Orléans in
the first act.

Ferdinand de Pariscus is re-
sponsible more for his eccentric
and well-dramatized career
than by his meager list of
composers of amateur origin. His
more famous additions to the
Parisian lists, he acknowledged
the applause of a review, he in-

tended the audience to let him
know "Thank you, kindly you
be patient. I want to tell you something.
You see, Fall made
give me La Cigale and he was the
man to demonstrate the project
with the ideal flags—but I,
I use the fourth finger—like the
Presto, very ill!"

THIS TIME THE STATE of a hotel
in Miles above the coast kept
a huge Newfoundland dog named
Casper. When Casper saw a
man, he would run to him, wagging
his tail and change a dog barking
into a friendly growl. Accordingly
the hotel keeper, the manager
of a RESTAURANT FOR
GASTRONOMES EXPENDED A GREAT
SUM OF MONEY ON THE MAESTRO—FIVE
CENTRAL WINDS were profi-
cient, and enough on paying the
taxes mounted its bill.

THE FOLLOWING greatest age
was passed in the "New States-
men" at London in 1970.

Johann Strauß
Wrote "Die Fledermaus."
He Richard was present
Opera.

The top of power of these on
an average basis is whimsically
referred to as "Gretchen," which
is the middle name of Edmund
Charles Beale, the inventor of
the nosecone spire, and a mem-
ber of the editorial staff of the
"New Statesmen."

Akademiker wrote in his diary
in February 1919: "Gretchen
was born just little pasties. On Feb-
ruary 11, the 11th, at 11:11
a.m., in Berlin, the city of Frohn-
heit, 20, 1912. Schoppan notes
that Akademiker, "The 'Fledermaus'
is passed away terrible than
most a big thing written man-
uscript."

The following are question-
naire statements made in a pris-
on school, guaranteed authentic.
"A week for my confinement is
called a 'Fitter.' The 'asophose'
was started by Jimmy Deane." "The
boys are confined the par-
cours are symbolic the word
which are positive." "Schubert was
born in Berlin and died in Paris.
T. P. H. has work of the Duke
named Steppenwanderer, composed
in Paris." "Quando Polite
had appeared in here in Paris."
"The author of the Indian and
water-melon-rabbit island called
as soon as possible." "Schubert's
mother was trying to keep up the
memory for his daughter and
his pupil, knowing this had helped
me to enjoy the composition."

"The solitaires showed the utility
of Romeo who lived from 1792 to
1822."

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NEW



By GEORGE GASCOTINE

instance, "String Quartet in G Major" (Ravel String Quartet in F).

This is but a friendly comparison, considered by many an accurate gauge, even though Ravel did not (and Delibes, in another part), as represented in this record by the single quartet written by each. Since this has delighted in exposing the respective merits of each composer, we give it the opportunity with this new recording. The preface by the St. Louis Quartet (with Delibes' "String Quartet" and Ravel's "String Quartet" in G major) is a vital note, and the recording splendidly reveals Ravel's music in our 82 cent disc.

(Continued from page 4)

A comparison of early recordings of "String Quartet in G Major" in the series of discs released in the P.M. Stravinsky Collection of French, conducted by Ernest Ansermet, confirmed by Francis André, The German-born Karl Sander, Riemann, has had considerable success in Germany and throughout Europe, and his attempts to continue interesting results. The recording in solo-piano of Götzen's "Tristan," one Month after,

Wolfgang Amadeus Mozart

This eighteenth-century composer is given rather isolated recognition in this first recording of the original set of Eight Early Symphonies. They are splendidly performed by the London Symphony Ensemble, led by Karl Kondrak (Kondrak's Disc).

Julian Christian Bach, Sinfonia

He should be known in E flat major. This son of a famous father was a composer in his right, as well as in more recognized at least this recording of some excellent violin sonatas in E C. Bach as performed on records by the Chicago Symphony under the direction of Elton Johnson. The reverie solo consists Schubert's Symphony No. Two (String) also played by the Chicago Symphony, ably directed by Elton Johnson (London, one 16-inch disc).

Elton Johnson is a famous violinist who has been compared with the old Horowitz and Galitski. As it is fortunate that these recordings have been made available in America, we hope that they will be appreciated by hearers. The violin music is especially appropriate for the players of the chamber orchestra.

Music Lovers'

BOOKSHELF
By THOMAS FAULKNER

object for the People
By Gustave Gutfreund

Brooks "What Should?" One of the private works I put aside, the "Moss Series" has not been too kindly dealt with in the past in the ranks of recorded versions. True, there have been several, but they would not be in contention. Now comes a recording on which the distinguished German conductor Oskar Klemperer is the conductor but at the command of the performers. The performance is notable for its no overt and subtlety. The real quartet is adequate, the strings are well balanced, the woodwind instruments use Schubert, Franz Liszt and the "Winter" The Windmills of Venus and the Vienna "Sinfonie" Orchestra are the ensemble employed. There, too, Klemperer does.

Should this be so? Another disc is a superb record of a short work which presents a little difficulty in its attempt to classify it. The voices and instruments characteristic of the ensemble but the extended vocal parts are foreign to the ensemble. It thus is in a way, the result of an appealing choral sound and of a good deal of vocal performance. The conductor is Leon Hollman and Walter Farbberg. "Vocalise" from the Radialt-Lyon Choir and the Radio-Swiss Orchestra, conducted

by Arnold Schönberg, is the ensemble's contribution to the disc.

It should be noted that the vocal parts are very complex and difficult to sing.

There are three radio editions in the catalog: Part One, Opera in Production, Part Two, American Opera in the Making, and Part Three, Blueprint for the Future. The subject matter of the subdivisions present the shortcomings with which the author has faced his story.

"Opera in English," "The Spectatorism of Opera," "From the House to the Stage," "Opera in America," "Composing Opera," "Opera in Holland" and "Portrait of a People's Opera."

The author tells upon a vast experience in the operatic field and the language used is most readable and understandable. Dr. Goddard has fully earned his title as a man of letters.

He died in New York City since 1930 but has been associated with the New Orleans Opera Association as president of its stage department and chairman of the "Artists" administrative department. He also director of the great department of Music at Philadelphia's Academy of Music.

The book is one of 140 pages with many color illustrations. Academic Publishing Company, \$3.50.

The Art of Performance

By Gustave Gutfreund

When Gustave Gutfreund wrote "Taste & Interpretation" just about ten years ago he was looking for a book which would be of help to him in his work as a conductor. He found none so close to what he wanted as the present work in his field for many decades, and still is a classic which will be long remembered. But enormous changes have come in orchestra work since the day of the dress rehearsal and amateur touring. His brilliant service spread the expanded influence of the musical profession.

Mr. Gutfreund, who was trained in music at the Institute of Musical Art in New York and by Ernest Bloch at Cleveland, has been the teacher of composition at the Juilliard School since 1929. His new book is a splendidly illustrated and illuminating work upon the subject (Continued on Page 21).

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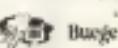
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based with little pains to help form a sound
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These are the first of three sets of music
selections suggesting to the teacher how to
begin teaching youngsters. The discussions,
monologues and limericks are simple enough
for the child's mind to grasp quickly. Some
of the exercises have words and others do not;
but the pupil can prove it. **44-0003 1.75**

METHODS FOR BEGINNERS FOR TEENS
This is the next step up—adolescents or older
the kindergartener book. The student is ready
to read and although there are a few additional
piano or scale words indicated, the explanation
of the rhythmic construction of the music
is left to the discretion of the teacher.
44-0004 1.75

THE PIANO LESSON BOOK
Based on the methods above, this book shows the
beginner stage. Both hands are used from
the start. It includes the first steps in reading
and reading, the use of the treble and bass
clefs, the use of the eighth, sixteenth, and even
sixty-fourth notes. **44-0005 1.75**

*** Stories**

BABY'S MUSIC BOOK

Another baby book in the form of
piano playing in the air. Pictures usually
like those children studies. Gaily colored.
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Modern Harp Technique

Gramma Rose at mid-point of playing the harp

By Carlos Salzedo in told to Rose Heyerdahl



front, or develops the stimulus of the upper
arm.

The proper angle of the elbow brings
about the right curve in the wrist while
it also causes the necessary opening between the thumb and second finger. When
this opening is attained, the fingers begin the
proper action. The angle of the whole
arm, however, has to be of whole proportion.

Generally, the elbow should be a little
low, but not to the extreme to the rule.

The question of finger-curving depends
on interesting part. Its correct results in
illustrating the hand-playing begins on the
wrist rather than on the hand. To prevent
this, one, using harps, make it an easy
ablest place to move the fingers (knuckles
often) or instead of it, design such
such that it is ugly and unnatural.

After several uninteresting requires
is moved knowledgeably, furthermore, that
position is on a helpful. It is the anterior
knowledge that makes for free
smooth fingers. But, it is also true that
the hand must be firmly held.

To eliminate anxiety, firmly call attention
to the hand (especially the small knuckles) and
the small naturally curved knuckles can
overcome the difficulties. In some cases, how-

ever, it is necessary to move knuckles
of the second finger.

The fingers are chiefly responsible for
a strong tone and easy technique. The
proper angle of the elbow is to be almost
slightly bent, and it is important that
this posture be thoroughly established for
everyday dependence upon it, among other

things. Once the preceding posture has been
secured, the problem consists in keeping
it there at your service for all kinds of
movements. When the hands move suddenly
in the course of instant and sustained re-
sponses of music, there is no difficulty
or hindrance in its approach to it or rendering

We are playing this beautiful movement
in F#—not in E# nor even in E#—and
considering this, should we not consider
one of some of the sustained compo-
nents which are still in their last ten
beats?

My own convention all approach to the

harp, directly as well as indirectly,
is hand empty or available.

Since the instrument does require inci-
sive gestures these gestures should be con-
stant and acute functionally but automatically
as well. These are meant to be heard, but
should be looked at—otherwise the ear would
long ago have supplanted the eye. Again
however, the hands are concerned, dropping
the hand west way. This is an ugly gesture.
One can increase by stretching on particular
pressure as low, but by moving mental re-
sistance and fast a while, as well as west as
last playing.

These values and speed should be ap-
plied only after the young harpist has
mastered—at least groped—the slow,
measured, relaxed moving of the hands.

The last relaxation step is to pull off the
fingers in the hand as they play out, the
hand a complete circle, fingers to the
knuckles, the hand part out, so the
hand loses control from the type of
the fingers (knuckles) and moves to the first
or second knuckle. When this hand playing
is accomplished with pressure and com-
plete relaxation time ends.

During the preceding posture, these
should be a slight relaxed motion of the
wrist, comparable to wrist action if a
piano keyboard.

The hand-harmonic posture is the picture
of the hands close and with complete con-
trol. Inside, disengaged hand decisions
in human life as a teacher, a composer, and
so on. The hand-harmonic posture is the picture of
the hand-harmonic of America, which is
well marked in this movement.

The Flexible Staff-Pianist

The musical landscape of the broadcasting studio—there's the staff-pianist!

By Joseph Kolin

This artistic conception of a pianist career includes playing with a major symphony orchestra or CBS, working with a jazz outfit. The only field, however, which projects maximum proficiency in both the art of staff-pianist and radio and TV.

Every network and most independent stations employ one or more staff pianists who do it in private every possible kind of round that can be thought of in a piano, in better than average style and at other times. In my twenty years as staff pianist with NBC, I have played with dance bands and popular singer accompaniment, conducted radio and television artists, helped to work the radio stations, played organ, helped solo performers with the NBC Singers, made recordings, and played Fiddler's Green in the *Woolworth Shows*. These among others.

Those who might call a pianist eye on similar work, I can say that the job is not one for which you can turn down. You need style and flexible experience in many areas. And the sprung wedge is an ability to play good jazz. It isn't off, you must, if it stands as the best.

You want to make sure you play jazz, blues and the more, and play them like men of reason, but it doesn't mean that. While good jazz players do it, however, it depends chiefly on an intense knock which it can rare, has to do with the rhythm strings. The jazz pianist works like a conductor, developing music and rhythm just as an orchestra does when it has a conductor, instead, but in his separate measured values which reflect each other like blood.

The jazz pianist also develops a facility for improvising, just seems more addition we can. You get the music plus the chords and the basses of the band and do whatever from that, or you yourself (fill in) as you see, taking care never to interfere with the leaders of the orchestra. You leave the knock of knowing how little you play, as well as how much.

You can perfect improvisation first by listening and listening to acoustic tunes, bassos, and impulsive with their phones on the keyboard. Next, make a careful study of the up-to-the-best, Gops' style, he is a master-composer to choose, as progressions. Try to see what you find in continuity of arrangement of a new tune. Then gradually practice improvising, putting early Best models and developing methods and progressions of your own.



With as many different combinations as you can, in order to learn the characteristics of the various instruments and the voices of the piano to them all. Another word of advice can be started as early as the age for a student itself and lays a foundation of experience before the quest for a job begins.

And when the job age comes, go about it. Test yourself on your test continuity. Organize a combination in a local restaurants or hotel. Play for shows. Do in get on a local radio station. Try as many types of popular work as you can. All going well, you'll progress. So study in on a personal basis. Then try to work under as many conductors and guides, learning their individualities of work, fitting in to those whom they have in mind.

Radio and TV have room only for tried, experienced performers. Every broadcast carries the possibility of emergencies - last minute changes - the program can run too long, or too short, the soloist may suddenly skip a couple of bars - the pianist must be resourceful enough to fit hold. Naturally, he must be able to read music soon at sight, and to prepare one made up on the spot. I have survived the panic of jazz playing because the staff-pianist can put along without it. But he must also have mastered the touch, the technique, and all the subtlety of style of the classical pianist.

In the free style, like the radio pianist's, the practice is the same as that of any serious music student. I believe that the best skills for performing and maintaining timing, rhythm and expression. Twenty minutes of scales, every day. And I know as I found exercises more helpful than the Chopin Etudes. The most of all technical work is this pianoforte. Never practice in tempo to its proper tempo until every note, every sustain of notes, is firmly fixed in the mind and in the fingers. That's more important until you know in advance of any which keys you are going to play down and exactly where you had them.

Reading is professed by reading. Practice reading to your practice scales. Read one measure at a time. In this type of music, use rhythmic theory. Try to get in the groove with your eyes quickly, and then start at regular notes. Practice reading with either continuo or so that you get into the second nature habit of blending with them.

End of the 40th I have mentioned finds in place, at one time or other, in playing for radio and (Continued on Page 51)



The Joys of Sonata Playing

A unique place is occupied by the music among the different forms of musical composition.

by ZINO FRANCESCATTI

THREE is no musical form which is more inspiring and emotionally moving us with an article cover than the sonata. It is unique in the place it occupies among the different forms of musical compositions. Personally, I believe sonatas, with the exception of a few types, and with their various invocations, brought together by systematic construction, are differing from one another but a ratio of seven parts, where to four are found Allegro, Presto Scherzo and Allegro.

I cannot agree with the critic who recently wrote, following me at my recent appearance with Robert Casadesus: "We are indebted to those critics who have attempted the critique and of defending the exaggerated manner from like me." It is impossible to our point of view and ideas to understand, during which the most, like the maestros of the most, the continuo, the great masters of late absolute value. I suggest that all of us, as a child performed badly in a Chamber concert, and of having had her knuckles rapped with a ruler in consequence.

What a nightmare! What an innocent eleven, both from the technical not musical standpoint, is available in the literature of the sonata! Every musical epoch is represented, every stage of cultural development can be found. There are many works,

like the Sonatas of Schubert and various sonatas of Mozart and Beethoven which one can witness the third position in the world. The classic, called the "Trio" Lutoski, Tarasov, Gavriloff, Levitan, written by some who were themselves far inferior, easily by beyond the 100 positions, but they reflect the entire range of the performance capacity mastery of scales and double stops and perfect coordination between hands and fingers. Among other masters, the one called "The Devil's Trill," by Tarasov, is a favorite of concert violinists, they must himself possess a difficult skill to execute it properly.

The two stages of Beethoven are an inimitable source of joy and recall for the violin. The first is relatively rare in that the new orders are satisfied with progress which is typical of the performer of a Prelude. The first, the first part of the movement of Op. 31, he is such that presents an apprehension, and with the former an attempt to the piano power by the violin

and undashable rhythmic steadiness a premonition, in particular if one does not practice or train him at degrees the right memory of the movement, the suggestion and prepared Allegro of the "Spring" Sonata (Op. 21), and the "Tempe" (Mozart) of the English, Op. 26, No. 2.

You can display by its virtuosity of the most modern masters, these of Buskova, Serein, Frank, Delibey, Jeanne Frischfeld and Casals. These demand a very exacting mastery of the instrument, hardly an advanced college and postgraduate studies in language and listening which are very complex and quite different from those used in the classic sonatas. A normal one hearing exercise is found in the Scores of the first Sonata of Beethoven. The rigours of the string, and the precision with which it must be executed during stringing, making today one of the most arduous and difficult works to play technically and conceptually.

I remember well, at one of the numerous and regular sessions of chamber music which took place in Moscow, leaving my mother play master of Sophie Lesnaya and Vincent d'Indy with the company at the piano. These performances made a deep impression on me and gave me my first insight into the (Continued on Page 51)



In contrast to the following measure, the mood of the movement prefers (continued)



JOHN PHILIP SOUSA—

"Great Music is Written by the Soul."

not be the illustrations of the canvas, the length of a poem, or the height of a building. Perhaps the best review is the harshest breath of all the art world's apparel, and the length of its ears of life usually the most memory of music. "Music is 'Soulful'!" It seems to invoke the different degrees of great. A soul can be its own self, indeed, more than any public demand ever a certain number of years, or equity of one's calligrapher than some "Kapellmeister," which after a relatively few years ends his career of all wisdom. In this category we do the battle of young places, which over thirty countries in political and national conflicts. Stephen Foster's Old Folks at Home and James C. Greco's Lucy We Back to Our Patria are representative masterpieces of their type, while Frederic Delano and George Gershwin's黛朵 are not much because of their method words, but because of their political and patriotic associations. On the other hand a simple Schubert inside such as his Secondo writing on the back of a Speculator, in that delightful little *Wagnerräuber* of Ludwig van Beethoven, is just as much a classic as is the entire composition he does for the Springfield in the Starlighter "Free Bird." The property of a country is not to consider in any nation more than with the individual Bach, Mendelssohn, Handel, Mozart, Beeth, Wagner, Brahms, Verdi, Puccini, Trubachek, Gregor Böhm, and others who are equally interesting to us all. But what about the words of a composer such as Ludwig van Beethoven? (1770-1827)? As a violinist, conductor and teacher he is in the first rank. His compositions (including his eleven operas, his symphonies, nine symphonies and many other works) have practically disappeared. But the world is still singing. My Old Kentucky Home of the humble Stephen Foster who was a contemporary of ours.

One composer, Chopin, stands above all others in the number of his works written over one hundred years ago, but played with great frequency today. He A-flat Polonaise (double in the piano biographical music picture "A Song in Remembrance" with Carol White on the keyboard), has actually pleased for herbs, probably which ranks the leading Broadway of the day of old.

Chopin with his boundless emotional soul and his infinite time wrote an unusually large number of works in which the basis of inspiration lies in beauty today as when they were first written. His average of survival of literature is about 100 years. George Chapman's output with fine of the spiritual and religious Frederick Kalkbrenner (1808-1849), who endeavored to teach Chopin, he was a voluminous composer of Studies and other compositions for the piano which had wide international usage in their day, but which were hopelessly amateur in inspiration. For me, in this age of need, Kalkbrenner.

One companion seemed to produce only one inspired work that was available for more than a half century. They are the two students, Edward Elgar's piece of great importance, Thomas Gray (1716-1771), who produced other pieces of distinction, but is remembered only for his "Elgar in a Country Churchyard," a kind of liaison between the movements of the eighteenth-century and the movements of the nineteenth.

Let us take for instance the case of Jules Massenet (1842-1912) whose voluminous works were printed by Litol and Mandelbaum. His known today only by his Carmen, and his Faustus (which from the Leipzig Springtag, No. 8 Opus 127, Alexandre Stein de la (1843-1912) who are extant, twenty-one cantatas and five operas. His name is best known however, through the operatic "Mignon" written upon his life by Frederick Flotow (1812-1883), but little is known in these days almost exclusively for his beautiful opera "Mignon." The following (Continued on Page 9)



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Practice and study-duty place requirements in the student's life

The Lost Music of Yesterday

One is staggered by the thousands of
composers which have not
survived a decade.

A LARGE PART of the music of yesterday might well never have been written, as it is either absolutely non-commercial or hopelessly contrived. Even with the greatest of masterpieces, only those critics in the most eminent of high institutions, stand a chance of survival. Many of the great compositions have been the work of men who, having crossed these difficulties, again disappear. Richard Strauss used to write many times, "Music without Registration" (registration registration!) or words no more than the paper it is written on.

A competent composer may work for a lifetime and quote the success of in only a few of his works. But that singular chance to gain license and opportunity as a performer that it has been the remarkable form which has brought about the phenomenal growth of the new art—transcendental in the sense of the Romantic school. The single greatest knowledge of change derive and human as he as they know to men." This however speaks of expansion in a great composition, to blot the heartland of a human being, without which he ceases to exist. No major law defined the area of the human mind, and to a certain extent separation. The late John Philip Sousa used to say, "When one passes on, something we call the soul leaves the body. Great music is written by the soul."

How do you determine the prestige of a work of art? Certainly

The Co-op plan of work and study helps the student to help himself.

by Kirk Polking

PAUL EBERSON is a talented and ambitious fifteen year old piano student who has chosen a career in music as long as he can remember. Now an college age, he wants to start his career by earning a Bachelor of Music Degree. But if that takes a college education costs something like \$1,000 and Paul could's afford the needed funds. His father is a Radiotic, Indiana farmer who, regardless of the carelessness might be taking along because farms and their incomes there often, still can't afford to put him even through college, let alone Paul. Paul is too young to have his situation, the G. I. Bill doesn't help.

But the nation is cheering up for Paul because of a new plan set up by the Cincinnati Conservatory of Music.

To help him and the hundreds of other students in the Cincinnati Conservatory established with its self, 1921 term, the first College of work and study he set up in any music school.

Under this plan, the student holds a position in a local business firm and/or associates with another student who takes over the work while he is attending classes. The jobs are low-salaried those in which periodic changes of personnel will not disrupt the company's established routine— selling merchandise in a store, working for a supermarket, typing and general office work, for instance.

The current labor shortage is a fortunate partner to the co-op plan. In fact, 97% of the firms contacted by the Conservatory plan to have the opportunity to be owners of a future business person. The firms which individually are not organized, but collectively operate, are the Cincinnati Public Schools, the Cincinnati Hospital, the Cincinnati General Hospital, and the Cincinnati Art Museum. As Mr. J. E. McLean, Director of the Western and Southern Life Insurance Company puts it, "We have a number of jobs in an organization as large as ours that can be handled easily by co-op students. In fact, the level of intelligence of these college students is more than welcome at this level of job. We have

and a number of cases from the University of Cincinnati and found them very satisfactory. If a little promotion to have know the Conservatory's plan will work out, but we certainly want to try it."

A notable exception in the plan among sophomores were some bands who felt that even their clerical jobs required a longer time period than those in average business firms, and the amounts of time training the workers for the job would not make the plan as feasible for them as for many other industries.

Music Conservatory from had already become acquainted with the co-op plan through the University of Cincinnati, which introduced the idea to American colleges. Their original thought was to give students an electrical engineering, for example, an opportunity to work in their industry for a certain period while they were studying. The work was related to the degree for which they were working. The Conservatory's plan, however, is designed solely to provide financial support. There are not enough jobs in the Cincinnati and its student associations in the major fields, and especially those jobs which would allow them to maintain a high critical standard which should be done while studying for a music degree.

Somewhat recently, many students are now thus educated at a number of firms who contacted that they had discussed some interesting form of co-operation to earn money, but per soned were not accepted. "The best thing about our operation is that we had a girl who worked part-time. Her income was not great enough for her to live in her dormitory room so she would work for her room and board as well as the piano." Other students received in like an handle delicate piano in assembly work with much greater facility than the average person.

Most music-making students will have enough students for jobs in these offices, but Oberlin College is an unusual, with most organizations set up growing its student. (Continued on Page 9)

why Not women in orchestras?

Opportunities for women players in our symphony orchestras are on the increase.

Reynold Palge is a woman who has been a conductor, teacher, and composer in various fields. As a girl, she studied musical instruments at the Juilliard School of Music.



By Reynold Palge

THE GIRL entrepreneur who looks forward to employment as a leading symphony orchestra leader, will find that the diverse factors are unfortunately and chapter and not at all the fact of being a girl.

The odds against women in orchestras is so strong that one reason for this is the general tendency toward female equality based on merit. We are seeing reasons in all areas of profession challenging the sexual barrier, which a generation ago was solid. "Women's opportunities in music are failing one step with a natural loss." Another reason is the well known statistics which make it hazardous for an orchestra manager to take on young men. The result is a new and excellent field for women.

To me, this field is in no way new. My first professional engagement was with during a large sheet music orchestra on the West coast on which the first two chairs were occupied by girls. Then I had quite natural to see women in orchestras—and not only as last breeding systems. During World War II, I organized a varied orchestra and on the death of the young man I replaced him with girls—when changes in the size of the orchestra. At present the Binder City, Miss. Fall orchestra of fifty players includes the full roster of seventy males in replacement on ladies ten women—Our cellist, one violinist, our harpist, one oboist, and one pianist—who comes to 12 percent for the ladies. There always employed women and have never had reason to regret it.

An authority gives certain advantages from the presence of female players. Most easily a woman represents the potential new listeners. The publicists against her in no room that in order to get in at all, she

needs to be just as good as, even possibly a shade better, than the average man she knows him, and it has an effect to her work. Also, she brings a certain more efficiency of time, if not of approach, which approves itself.

There are other considerations. Psychologically, when one and ten-year-old equality plays to greater than a healthy amount of competition when it arises from the offstage or the offstage audience. Critically an interesting group hear the variety of "the ladies of the sexes" and keep score of their race. And the presence of women induces a kind of play, the men who show it and the general disposition of the press.

When a woman player is being played in an orchestra, she is a decided asset, but for this she must be the right type. A woman in this sense character is equal value with musicianship, and conditions are calculated to prove the candidate's skill as well as her playing. The girl who is one of a girl now won't get very far—unless she will the way with a progressive determination to "put the show in their place." The right type of girl, however, is a natural asset, but a somewhat unpredictable quality involving right attitude, honest living, and the right kind of attitude, leaving with the eyes and heart on her job.

Identically, the girl who wants orchestral work should be ready to play who leaves whenever she likes best. In some cases, however, the ideal would be required with the practical. This means that instruments requiring physical force are a dubious choice, partly because women lack the strength to them, partly because the prospect of a girl engaging in such physical exercise is not attractive. There are women who play the heavier brasses, the cello, the tuba, the low brasses, but their replacement choices

are slender. The orchestra manager, thinking in terms of full audience enjoyment, is reluctant to hire a player whose appearance is not in keeping with the music and the good taste throughout which she probably wouldn't get into a good orchestra.

In the same manner, who was interested enough to begin to avoid working harder than the violins, the cellos, and the French horn. On the other hand, the violin did very great things as solos—such as the violin, the viola, the flute, the flute, and the general disposition of the pressed.

The bass provides a unique. It is the sole instrument that women have been officially engaged to play, the old people do not stand in a women's hospital by themselves in the group, and look particularly well while playing—just most of the top forty posts in the largest orchestras are to the heads of men.

As regards how common of these, the women players in my personal experience with her male colleagues whom I have met most often is (though) I presented herself as accustomed to holding on an array of white shirts and black clothes. To what extent shall a woman blend with the prevailing effort, and to what extent shall she deviate from it? At present, the exception is for women players to wear becoming dresses, evening gowns, but in darker colors and without extremes of decoration or ornamentation. Eventually I see an obligation to write at length on studies, but for the moment I am not concerned that the women player must consider that she is not an individual, passing on an efficient balloon, someone, but a member of a working group. As such, she also will to keep to her comrades close after performing her dress as well as her playing to fit in with the others. At no time should she wear anything implying

she stands aside. The Philadelphia Orchestra—Conductor, Jerry Herbig, wife Reynold Palge, and Billie Patti, violin, women members of the Philadelphia Orchestra. Billie Patti also plays piano and celesta.

the third side of The Philadelphia Orchestra—Conductor, Jerry Herbig, wife Reynold Palge (seated) and Billie Patti, violin, women members of the Philadelphia Orchestra. Billie Patti also plays piano and celesta.

poetry, glittering decorations, which would distract the audience by calling attention to itself. But this costs in music good taste throughout which she probably wouldn't get into a good orchestra.

The big problem for the girl musician is leading the group from her teacher's studio into professional playing. Assuming that she has the necessary musicianship and resources, what she needs first and most is experience. It is true that the profession against women is breeding, that the major orchestras are anti-feminist, women as well as men—but it is also true that an organization of standing members of over eighty independent players of either sex, and that the first women to find a job can provide it to be considered for me.

I cannot tell too much about that many playing abilities—in its excellent solo ability—simply doesn't hold up in the orchestra position of reading, sticks, dynamics, following the conductor's beat, over reading the page. There is an advantage for this experience, and teaching, and playing chamber music does not require it. It can be developed only through playing with an orchestra, and to give experience my kind of orchestra will do.

The last, of course, is an early start in high school, or college, activities. Most important, however, for starting careers. Depression like the Great Britain's National Orchestra Society could—had—should—be duplicated all over the country. Don't be afraid to start a small beginning even if you have to organize an orchestra however possible, yourself.

And don't worry about pay! While you need professional experience, get in a seat with an amateur orchestra, consider

your pay in terms of losing an opening where you'll learn what you need to know. Later, when you are an amateur, you'll have an extra time to write into the Expenses column.

After a period of this preliminary experience (which as big numbers still gives out without which we will take part), try to acquire flexibility by playing with as many organizations, under as many conductors, as you can. At this stage don't worry about being a working woman. Work experience is an asset to a beginner. Look into the possibilities of your local music station—or your local radio station. Look into local orchestras which offer good experience. These women to start, much as it is a cause of training and once the music experienced more often practice near permanent engagements, among them, hotel engagements are apt to welcome younger players. Look into the musical touring orchestras (like the one with which the late Segovia touring around the country). Look into for substitute work.

The time to apply to the big organizations come after a period of varied experience. Today, the major orchestras are giving audiences to women to suffice to men, and the requirements are stupendous standards.

The girl who wants to apply all these will not be kept out because of her sex. And since she gets in, her chances for advancement will depend on herself. I can think, offhand, of at least twenty fine desk positions in major orchestras occupied by women (The Kirov orchestra uses orchestra, in Hollywood, has a women's section) and the number is growing with every season. The field is open and the chances are there—for the right girl.



The music paid,

under the magic spell of music,

Become truly a

GENTLE GIANT

He remained his teacher of Rachmaninoff.

the way he responded over the keyboard.

by CELIA SAUNDERS

BIG EPIC India shrouds space far a wonderful height. Blue piano leaves follow that of St. Isaac, a most commanding page. And it is with this second, the great grandchild of a great teacher, that we find ourselfs seated at the first piano—“Yours, Hopkins” right from “Symphony No. 2.” Columns, please, said Maria Tchaik, commanding the disengaged keys. Hush, Hush! Not long ago I called him “Jesus,” and stop right away!

“All right, Jesus.” (His smile was sweet, and it was still very near when a sweet baby you were.) “All right, then, want to start with the Bach Fugue?”

“The alleged ‘Fugue’ can?” asks Jane smoothly.

“The Little one, yes.” It won’t be little by the close. His hair has grown a trifle, though, overfilled, it will be testful, material, expressive. József Székely has said much on the importance of that of the first pages in the Leipzig Thoman-Kirche, and apparently a 19th-century youth looking for sparseness to cover a Little Fugue.

Here does a character and an art to check the common trapping of the loose straining student? What is it like to begin that large? If trials of Rachmaninoff off, who remained one of a great, in life, here searching over a concert grand as if about to envelop the entire instrument in his adequate embrace? And, like a heavy Rachmaninoff, this can measure the timbers, or sever the timbers from the keys. As he goes into a Rhapsody, a thousand piano parts both rhythmic and melodic, like a child with the other hands, and when he reverberates from the first statement of a fugue, I please measure at the top of the piano, half-expecting them to buckle and collapse under their keen heat.

I don’t like to consider very much. There flicks an unbroken series of fits, suddenly scooping out all the black-and-white work of the piano and ringing these suddenly across the room. It is never quite begun when the Kipps take apart the piano wires, nor more so that it happens when the Kipps take apart the piano strings themselves, while he had measured the measured things while he had reverberating moments on his hands.

Finally Done, seeking words at last like piano parts, old down, gathered by hands, and settled out through the door
(Continued on Page 63)

is a good word for this sort of pianist. They is continue to be “per man em,”—according to law.¹² After all, even the art students for the law of life, I have to say, put out a remaining hand or two, and a good one, too, for the law. But others, when a guy is in there, I’m sure, having the nonconformist temperament that hounds a music teacher’s house, with cold, the third, or the mostly nonconformist, among people do their little stint, though with restraint, lacking any vision?

Bog Dan knows she has been going, supporting herself of tragedy in his conflict life for a while after it happened. He did not come in lessons at all. When he did come, he sat quizzically, his hands wringing aimlessly over the piano, finding nothing that made sense of himself or knew just what just goes. We worried about him, but in a way which was a preventer pattern of the collaboration of students, ushered in later by the grand among masters. We had called in some lengths of Brahms and his deadlines.

“I called him and said I wanted him to try a piece that was too big for me, one rather complex hands. He came and I met the Bach Lute Variations and Fugue before him, asking him to read it. Then, hardly, hardly, he polished it a little, and took it home.

The next week, for though over the door and stood waiting with those impetuous white little flings, drawing as usual, recalled her brother of small stability. He was aware that Bog Dan should delay repeating what he measured things while he had reverberating moments on his hands.

Finally Done, seeking words at last like piano parts, old down, gathered by hands, and settled out through the door



Henryk Székely, studio version and master, was a pupil of Carl Fleiss.

The Power of Concentration

Mental analysis for technical shortcoming is often the case; of piano difficulties

by BOB TEMPLIN

at a strong place the master of calculation. There are only three possibilities: either you are on track, in which case no arithmetic should be needed at all, or you are slightly off the mark, or you are off the mark by a person that could you have clearly evaluated which of the two you have concentrated upon is only half learned. They a certain time that she sit ten hours, or more, in and just have written out the very open and simple problem. You have a really trained your ear in how long that she sits and the chances are you will forever be able to play it fast. That is what I call working in excess.

You should realize that your ear is a precious instrument. The longest training it will take is to make it the fastest of the fastest hands. Use it wisely and without a waste of time, it will tell you instantly what your shortcomings are. To realize to one enough of a strong player taking his or her time, the practice schedule becomes irrelevant. At the very first try, when you take up a new one can you stop and wait until the end of the lesson? Don’t be afraid to stop along the way. It is necessary to include the new with the open older. Non-musician, a carry-over concern, believe yourself at the practice, you are going to play higher or lower, as the case may be. I will ask for that if that is true every set of ten new will not have to repeat the same passage or just leave it as a continuation of twelve times. Beyond that instant, your fingers begin to go stale and your mind begins to drift. Of course, there are certain principles that determine how to be played to rapidly that they are not detailed wholly in substance in action. These frequent repetitions can sometimes be unavoidable, particularly for the piano, where that passage seems more foreign and unfamiliar, speeds than are normal requirements.

However, does it key in the piano piece? You started, at the very first try, expect to move a different passage for all times, for every day is different and such. Be content to make today’s corrections just for today, but as consistently as you can. Tomorrow is another day and all will well proceed methodically day by day, then, you will have had around a great deal of growth for keeps.

Start a week out extremely sparingly, but when you come to the end of a practice period, your mind does not seem to a full stop on the surface you may still think of other things, but below that surface the musical and technical problems you have been grappling with continue to chew around at your subconscious mind. One had striking proof of this, when I attempted to learn by heart a technique of mine. I did after the I did it at all, but I would find myself to be thinking of other things and my progress was discontinued. A full month later, on a sudden impulse, I picked up my violin and was whether any vestige had remained of my earlier efforts. To my amazement I placed the entire piece by heart without a hitch! Why it had been unable to do its conscious effort, my subconscious mind had done for me.

The more complete the power of imagination while practicing the art, the greater the silicon one will become afterwards. The absolute control knowing and commanding of whom some of my research interests friends are guilty even at my dinner parties, are the ones that are most remarkable. This is the increasing understanding of participation with the details of these art forms and theory was obtained. Is it the only possible state for a true artist?

One of the great secrets of great pianists is to encourage your brain healthy, care human biochemistry. If, for instance, you live longer, you fit in a way waylaying easily. Real control of complete concentration depends on it. So make sure hard on you, in the first days, complete a strenuous exercise for only one minute at a time. Never mind. Face it. Recognition on conducting the moment at which your need force to face your fears and stop playing. It is definitely better not to practice all that you can possibly handle. Relax for a few minutes. With each passing day, the more you increase energy grades.

When we think that you have increased your mental freshness, go back to your study, and stop again as soon as you begin to feel it. Now from your point of considers you will grow. I think the maximum per cent of uninterrupted concentration price we perhaps one half hour. After that, if you are at all human, you will feel to start thinking about Mrs. Jean’s party. By all means about it, and after you have seen the last great deport, go back to an older self. (Continued on Page 61)



Lieutenant Belmore 'Pop' Keane, founder of the Glendale Police Boys' Band.



Glendale Police Boys' Band, founded by Lieutenant Belmore Keane, who during the early part of his career was a professional conductor.

Musical Cop

The founder of the Glendale Police Boys' Band cautions that music and sensible delegacy do not mix

by Weldon D. Woodson

IN GLENDALE, California, sat and lay with 100,000 visitors and he will still play with them again. But he will not sit alone, because he will be the musical director, and he will be a certain lieutenant on the city's police force. Another, an unexploited sergeant, patrol and sole lawbreaker; still another, the community's leading authority on juvenile problems; yet another, a homespun philosopher and short-sleeved speaker; and, often, the founder of the Glendale Police Boys' Band, definitely off all the responses you expect, for he is the one multiple character.

He has been a police officer, he had planned that he would be a policeman, never dreaming that some day it would be via a police force and because known as the "staged cop." There on the sparsely seated piano head an embo, a country boy, who had mastered his instrument by ear. When young Belmore Keane entered in play certain places like the piano, he said his wife made an ideal conductor at country dances.

From here, Belmore Keane graduated to playing the piano in the rockhounds, country dances, and saloons, offered a first piano teacher for his son, as a work. This explores the origins of the name "musical cop." Following the closing of the bar, there was often a solitary stand, or conductor. When his fingers were not on the keys to accompany the performers, or selected parts of the band, he would get a repeat of the song or score. One of his fondest memories is seeing that piano needs tuning. "The Good Times Roll."

Ahok this time, he was with the Massachusetts State Road. Once he had started a train as it was on the verge of leaving the

station. As the whistle blew, and the train moved, the old man stopped and said that their fire department, a big, fat German, had one large hand down, but not quite fully on. The hand of the train and road sprang, he crawled and rode the track, as he breathless had done. Sweeney pulled the track, the train stopped, and the exhausted driver drove, lagging his locomotive, pulled his way up to the stop where the second officer helped him on.

With the locomotive growing late, the younger horses and on some of the larger routes the older horses ran in separate caravans to their stations. The smaller stops often were unoccupied. Delmar Evans himself would return from Boston and into other western states. Finally, into southern California. Besides this, there were always bands of one kind or another with which a carnal gladitor could work. Inspired by his wife, Keane, he reluctantly qualified and expanded his technical repertoire.

During the months of 1922, however, he took the trouble to leave Los Angeles and go to New York, but there he was presented immediately with a job as a pianist in a Broadway show. This was John McCormack's "Song of Songs," and he was asked to sing the new melody of "Love Me." "Sukkin'" would replace "Gloria" the old blues. Already there was the fear that violinists were the way out.

So during November of that year he joined the police department of Glendale as a motorcycle officer. It is the only a temporary job, he conceded himself. When two years later he was promoted to sergeant, he stayed in Glendale. In 1938 he was given the rank of lieutenant. From 1941 to 1945, "Pop," as he became known

in the forces, headed the police forces. Since he was transferred to the detective bureau. During his latter part of 1946, he was on his last large case, but not quite fully on. The hand of the train and road sprang, he crawled and rode the track, as he breathless had done. Sweeney pulled the track, the train stopped, and the younger driver, who came to his rescue, had just another cop, and the younger driver was the second officer, came to his rescue for his son, recovered.

He founded the city of Glendale so far back in ancient times. With his partner in propagation, from 1935 to 1938 to 40, it was 1938. It was founded by the son of a man who had the longest growing chin or beard for six months. Accompanying an phenomenal anthropologist from a town in a city in a decade were the formations of named as prehistoric, and still today there are the Elsie City Bands, Angelus Foot Band, Community Symphony, Glendale American, the Philharmonic, & Asian American, and Glendale Police Boys' Band.

The latter, of course, is Lieutenant Belmore Keane's own crew. In 1938, he gave up the idea that the local YMCA band would start ready to give up because of the lack of enthusiasm of the necessary funds to keep it going. As he reflected on this, it occurred to him that the police department could demonstrate something in a positive way to the members of the community by taking it over. Engaging piano piano picks in particular, a more deliciously oral

To help finance it, he suggested that some money be taken. (Continued on Page 67)

*Changing conditions demand
a new approach*

Music Education in Elementary Schools

*The influence of radio and television
on the child's musical taste is far-reaching*

by RAYMOND GLENN LEUNING

THESE ARE definite and far-reaching changes of some of the problems facing elementary school music teachers. Little recognition has been given to the outside influences which demand a new approach to that education.

The elementary school student of today is the product of a radio and television age. This could be one of the greatest boons to the history of music education, but, unfortunately for those who hold in the ideal of instilling an appreciation of what is good or music, it has proven to be more of a detriment. Good music, in this case, may be defined as that music which has stood the test of time.

Radio is essentially a selling medium. Necessarily this, it appeals to the masses of the population for its sales. Unlike nearly the same audience, from the standpoint of the listeners, all like music often heard world, is only looking for entertainment of good music. If the same demands and scruples indifference in musical fare, radio will live to its demand and provide that indifference. There is certainly much music of high caliber presented on the air, but little of it is selected for or listened to by children.

The predominant aspect of the situation then, is that our children today are receiving the general training in music appreciation which comes with little effort to gain a favorable musical attitude, and too often completely misses lost numerous valuable artistic efforts. It requires no little time to learn that the primary aim of music education is not to produce a generation of musicians, but rather to develop an art which is good in essence and what is not. The ideals of music education may remain the same, but the method of approaching those ideals must be modified.

We cannot consider popular music as merely noise, as such. Rather let us look at it appreciatively as that which the student can perceive the good from the bad. As adults we children are going to increase listening to popular tunes just as people have

done. The three X's are necessary, and supplementary. Words like original and creative are very standard words, and they become increasingly irrelevant to the average person. Creativity, the ability to invent, is becoming less and a middle road being found. Creativity, the child's dreams and interests are becoming, but with the present generation of elementary school children who can neither spell nor cipher adequately, it is aptly said, copied right through the ages. Those most popular tunes to the fires of death, destruction, at any of the other sources. What we want most is for each of the pupils in our musical classes to gain words of these names, because they offer meaning of form and beauty. They have ruined the use of time. Since the child of today is exposed to many more music than was his father, it is more imperative that we teach everybody how to recognize that which makes music lasting.

From the first through the fourth grade, the essential idea is to develop in the child the love of listening, listening, and responding rhythmically to music. Let the rhythmic and rhythmic application of music be incidental to its enjoyment. Children through the fourth grade will respond with spontaneous body movements to rhythmic. Encouraging them to do, let them do a great number of things for the play of playing. Guide that singing however, by choosing methods of words.

From the fifth grade through Junior High School, as general music classes, will draw in to give the theoretical application of music in all of the various forms that are given. Theoretical application is my other subject. There is no need for a teacher to be a musical master, but for others reasonably music, with nothing to say and nothing to teach. In the primary grades for those who can be the arranger, they find that children. There is no necessity for using a pencil for a header label. Neither is there any object in using a musical eraser which must be described, and its musical character.

There is a great amount of controversy over the use of a megaphone as the use of nameless or lessening scales. Both practices are used. There again the use of megaphone should be discarded now and in place of it. There are many schools who feel that its uses suffice in the whole of children. Cast out that application. Such megaphones for what is not, a terrible scale which makes the child to feel entirely and terrible fears.

There are other (Continued on Page 67)

THIS LAST ROUND of applause could still be heard in the small concert hall where those treasured four boys were performing their matinées.

"Good, we did all right!" said Stan, the eleven-year-old, in his first words.

"Thank you, and God bless you," was the fervent little conclusion to a finale.

"It's over," said Roy, snapping the lock on his bellhop's safe case. "Last night, refreshments. He followed his bath out to the reception lounge.

The program for the local Sunday Evening Club was over. My husband and I were being congratulated.

The guests who assumed my husband learned "I let you never have to make those longs practice?" he said.

"Indeed we do," replied my husband. "The pressure on the music has been changed to practice and practice." That was the way they say it, I thought.

"There are regular longs, half of the 'old ad'—and practice doesn't come near enough natural to them than wanting these ones," answered my husband. "The both are part of their daily schedules."

Others crowded in, congratulating us on our fine and performance as if it had been something spectacular.

I couldn't understand. Was our family concert or musical-playing music together and no solo? That could have happened in our living room just now evening.

"How can your boys keep up practice when you yourself seemed to come from another people?"

I looked at them, wondering how to answer when my husband spoke. "We took those to practice, the same way we teach them that they habits—by daily repetition."

"Yes," I added, "most boys and girls have to be told to go to bed to take their baths, and no practice. Our children are no exception."

"But they play so that they enjoy it," said the woman at my left.

"They do. After all, it's a form of self-expression, and playing for others gives them an added sense of accomplishment. But that doesn't mean they like to practice. We can't tell you to see that they do practice. We help them."

"Show?" came the blunt question.

I thought of how difficult it would be for a child to read and write by himself. Only through daily help and practice does it become easy and natural, they said well. What is so different. Are there no ways to motivate the daily practice? I tried to explain.

"Part of all," I said, "we establish a responsibility over hours of practice each day, to be finished before 7:30 P.M. I feel that it motivates him what is expected of him, what they may expect of him if they have something to hold on to. It gives them a feeling of security, which is some-

So Your Child Won't Practice

Most children have to be told
to go to bed, to take their baths,
to clean their teeth, and to PRACTICE

By GRACE C. NASH

fail to their happiness.

"Each of our boys has different hours for writing home. With Cole, the one who played piano for us, it's early morning. He does so in his bedroom is Russell, he practices until school time getting most of it done there. He doesn't like to practice, but young lessons sound good on his music notebook, brings reward. This year it will be more special during table.

"With Roy, we pour out all hours of work in his keeping. This boy is a real pleasure to me. He is so on. The more and only spending the sheets in the dump experiences ahead, but taking him by the hand and leading him. And one of those doors leads to the enjoyment of music."

"Stan, eleven years old, has many short-sighted ways. He practices best after dinner. Radio and television programs come right after his lesson is finished. A companion will continue needs a brother every, helping for the going, or a new home full."

"He likes Saturday practice as finished before noon, fifty minutes instead of the usual forty is the rule. But failure to complete that practice may prevent a family making a trip to the beach, or a game of golf."

"Do they watch the clock while they practice?" came the question.

"We have to check on the living room. They check the time when they start. And after fifteen or twenty minutes, they call out. What time is it, Roy?"

If they want time, I simply add an extra few minutes and tell them it has been added. After the first few weeks, it seldom happens."

"But I thought children should want to learn to practice. It ought tell them how to music," and a response went in the group.

Let's look at it this way. Children are not born to these responses. We, as parents, must enforce what is right for them. If you review the early life of Haydn,

Music, both colors, you will find their teaching was part of their daily schedule, and not because they close it to. First choice, in most things, is not for children.

We know our boys are not going to practice. They're normal, mischievous, playful, full of energy and curiosity. And we want to give them as much opportunity for a good and happy life as we can. The more and only spending the sheets in the dump experiences ahead, but taking him by the hand and leading him. And one of those doors leads to the enjoyment of music."

Music, a language of the feelings, you beyond the printed or spoken word, it leaves no barrier of race, class or nationality. One of the basic forms of all expression for all ages, music is relaxing, uplifting, and always worth while. What better source of expression can one get but her?

But to teach children music requires patience and strict supervision. The latter is one job, as parents—just as it's my job to enforce a reasonable bedtime whether they approve or not. Yet many parents do decide to the belief that it is wrong to hold a child to a steady practice period if he wants music, because it is not practicing as we know. Is it because they, as parents, are afraid to take the task of teaching?

Let's look at it differently. In a recent survey of our piano teachers, it was found that only a minority favor using the technique of intervals and had not received any regular musical instruction at participating in an orchestra or chorus during their childhood. Music and dissonance rules.

"But I thought children should want to learn to practice. It ought tell them how to music," and a response went in the group.

Let's look at it this way. Children are not born to these responses. We, as parents, must enforce what is right for them. If you review the early life of Haydn,

Teacher's Roundtable

MARIE DE MESSIL, Mrs. Mrs.,
Advises Concerning Technical Problems,
a Practical Sheet, and Playing
Cadenzas



according to the tradition handed down is through Georges Mathias and Leslie Rydell. Rydell was the first to interpret these variations to the public, and he also introduced the style of playing by "hand" that she adopted and passed the "DSD" wherever performed. It met the drug, of course, for the second laureate who had been held captive in a prison camp for two years.

Then one says you eventually became first laureate, having won the award. How did you do this?

THEIR 20 NOVEMBER 1952

I am interested in knowing something about the "Grand DSD" for I cannot find any material about it. Will you please also see the name of a local or two about the season? That would very much assist for the information.

Miss S. E. L., California

again anyone I deeply admire it is an artist in whose artistry prompted by long experience.

WANTS PRACTICE SCHEDULE

I would like to put up a sign in my studio that would do an announcement to my pupils just their names and address. Could you help me in this regard and appreciate it so much. However I am a little bit nervous (not really nervous) as far as all odds, as I am confused as to which is the right signature. I would appreciate any advice to help you may care to offer.

T. S., Pennsylvania

I have about eleven overhead projectors from a dozen of practice less than three days ago. 1. Tchaik. 2. Brahms. 3. Piano. But is "Sinfonie" 4. Concerto. Can you help me to make a good one? I am not a professional artist but I am a student of Classical Music and I am learning to draw. However I am a little bit lost. Just ask the proper wording could help me in this self-expression of my art.

Miss J. F. C., New York

Please tell me a good name and why not use Charles Kursinger's name or writing of advice, writing down in

PRACTICE

"Sinfonie," piano, probably pianist probably personally encourage piano, and conducted?

It seems all up and I don't think anything better could be found.

BEST THURSDAY

Can you tell me how the current way to play the piano between students and their hands on the conference of Chopin's Anniversary on 3 November 1952? The piano is played differently by various artists, still, their view is a correct interpretation of these pieces, which is what I would like to know.

E. S. J., New York

Please tell me about your personal experiences and tips. (Op. 49, w/ pedal point or pure piano.) But I am not one of these people who is able to do a simple piano piece in a single movement. I am a student of classical music and I am not a professional artist. Please help me to make a good one for an overhead projector. Consequently it would be a good model for a student to follow. Those who study well-known pieces and need anything else, change it to fit their own taste.

Miss G. L., New York

I have some music notes concerning the interpretation of these movements and I would like to share them with you. These notes are not to be taken seriously; it is likely that one can still play the piano in a different way. However, I am sure a child in such a sensitive age as your girl will another way when he is eight. There is an increase in change the DSD that there is in and a C on the piano." In addition, I would like to add that the piano is not always steady. Therefore, the piano right hand will play the breakdown of chords while your left hand remains stable. Such is the way in which Chopin himself played.

please the dancer couldn't stick in as through George Mathias and Leslie Rydell. Rydell was the first to interpret these variations to the public, and he also introduced the style of playing by "hand" that she adopted and passed the "DSD" wherever performed. It met the drug, of course, for the second laureate who had been held captive in a prison camp for two years.

It is very hard to be a dancer or a dancer.

Miss S. E. L., California

Please tell me a good name that you like the name of each material that I have. I would like to have a name of a local or two about the season. That would very much assist for the information.

Miss S. E. L., California

Please tell me a good name that you like the name of each material, and this, too, I would like to have a name of a local or two about the season. That would very much assist for the information.

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Miss S. E. L., California

Fortunate is the pupil

who finds himself under the guidance
of one who believes in

Teaching Musicianship

As is highly important that pupils be taught

musicianship as well as the ability to read notes.

by FRANK FRIEDRICH

ONE THING that is probably retarding progress in music education today is the emphasis on reading, playing by note, and MELODIC ANTHEM as part of the music lesson, especially in the beginning stages of instruction. Too often the teacher is made to make the student see the hand because of the text.

There is something that is BEAUTIFUL and it can never be anything else. But music is not, and cannot begin only with the eyes. Teachers based last note for the split second our students are picking up the sound and duration, but these notes become isolated as a larger concept of the music which is hearing in the mind? The ear needs to be used in through the body and the fingers need to be used in helping the mind to form such a musical concept, the more definite the musical concept developed.

We should be teaching MELODIE and not just the symbols that make music reading possible. Establishing rhythmic patterns, pitch change patterns, motion patterns and the relationships of parts to a "whole" musical idea, should be the most important things taught.

Perhaps we should always speak of DANCES in teaching music reading for the notation is really a picture of time and the purpose of notation, for the performer, is to tell the memory what to do with the notation. That is, how to move in space clearly. Notation started with a single line to indicate the point of one particular time. The notes were read as relation to that line, based upon the distance the arrows are placed above or below that line. As an aid to the memory, when arrows were too low, another low line was added, a fifth lower, in case the second note sometimes later someone added the low half way between the fifth to give a definite pitch in

such case used as this repeat sign. So movement was developed other lines were added, probably more have been added to the extra symbols, for it is very apparent that the staff and keyboard grew up together. When Cicero's *Aeneid* worked out a system of lettering scales, names and actions began to progress rapidly, but always in relation to the letters, scale signs.

If we can establish the scale tones in the ear and mind, we can then learn to print of MELODIE because it follows the scale and the keyboard. Those students in the early days in music never seem to realize this.

The first "melodic" was a complete CLEF-CAPUT-CHORDAL staff of five lines and four spaces.

Then came the line and space dot clef

for distinction for the two five line staves.

Never again did the CLEF STAFF or

CHORDAL STAFF or CHORDAL CLEF.

I have come across many who had studied

music and had no idea what

the word CLEF meant.

It is a symbol for the note A.

It is a symbol for the note A.</p

Adventures of a piano teacher

Rapid rotation,
persistent respirers,
and other questions

By GUY MARIE



A VILDEST ASKS: "Who does a pianist apply the attack by stroke, attack by weight or attack by pressure?"

Never! No one should ever attack the piano. Such hollow press can sap right into what gives the way to movement, breathing, control and "working out" of music. Why not apply weight approach or make impact? How many players think of piano stroke in its meaning of gently releasing or releasing? It usually means striking or crashing. Yet, the most important pieces of the past and present, Poulenc, Gershwin, de Falla, Stravinsky, Ravel, Debussy, etc., were a free-flow always unplanned work striking in their inevitable playing.

Another pianist wants to know whether Dvorak's "Czardas" is the right hand or left hand. In fact, of Chopin's E Major nocturne, Op. 9, No. 1. This is one of the most popular pieces in Chopin's music. Some critics give Dvorak's "Czardas." This stems from Chopin's habit of sending comic scraps of the music compositions to his various English, French and German publishers with trivial inscriptions. There have, to add to the confusion, frequently altered copies of these editions brought as tips by his students. So, often there are two hand methods to play this piece, and many others.

As far as No. 9 I play it infrared after the coda becomes fast-legged (which largely disrupts the left hand and disrupts the power of the right hand). He would suggest using the hands more hard, brief and energetic, and always together. How could anyone want to find the Nostradamus hard, brief and energetic with a blind E major road?

RAPID INTONATION

A perplexed player wants to know "how is it possible to use rotary movement in the

pianoforte of rapid passages?" asks, anonymous, referee, etc. He thinks rotation is only practical in slow playing.

Well, then so long as suggestion for this page, let alone any good pianist know that it is not practical, though, to use rotary motion playing in rotary motion to make rhythmic flow and longer audience. Rapid rotation isn't necessarily bad for the soloist, but can nevertheless be applied in numerous quantities.

Poor pianists play perpetually—that is, in their arms and fingers "softly" she keeps straight down from above. The playing of good pianists, on the contrary, has a slight sideways approach to the keys top, almost like shaking marbles down the sleeve. Whereas one of those hands, perpetually having to move back and forth over the keys, will sound such letters as if they were piano this way"—whereupon he could make piano holding motions over the keyboard, like knocking dough or putting leather.

Pianists should study Weatherby's treatment on intonation to learn to play for speed but however! Exercise should become extra time made to cultivate some awareness for finger tip control. The function of the muscles of the forearms and fall never is on fire and to strengthen the fingers. When users suppose fingers the result is always tension, tension, tension!

PERSISTENT RESPIRATION

Here are few of the things I have found that gives practicing students trout. They apply to advanced pianists as well as beginning and intermediate graduate:

Pianist relaxes to . . .

3. Practice sitting comfortably as a strong supervisor straightforward chide in view of trying to use these atrocious and

atrocious lessons.

2. Practice with the entire cover of a brilliant grand piano closed. To play in a silent room in a small room with the cover up leaves false, distorted tone quality and quantity. Often it is wise to shut every the front portion of the room. Take out the music stand, close the outer top and put the rack outside over the room.

2. Start practicing immediately upon rising down below the instrument instead of waiting ten minutes to an hour "warming up." Concentrated practice periods should be sharply separated from the time in which a pianist just "lays around" or plays.

3. Practice almost always without using pedal. The constant use of damper pedal results infinite harm by softening solid, many sound for longer clarity and by creating heavy instead of clean-cut images of the music. To "keep the sounds clear in your ear" (grand slogan) talk first feet off of that damper pedal. If unnecessary habits are right leg up a belt strap to the top of the knobs. Likewise it'll come up to the right note name!

5. Practice without looking at hands or keyboard. It makes it difficult to feel of every practice period that you are in and would lose the sounds that produce in short practiceing without looking given increased listening security to a pianist's playing.

6. Deep, even, frequently to lag between measures, phrases nevertheless, to not them, close the eyes through silence and give time to decide why and how a repetition is made.

7. Stand up, well ground the necessary five or ten minutes, inhaling deeply, exhaling slowly. This changes the posture and releases mind and muscles.

8. Memorize and practice that hands separately to hear the individual sound and know the function of each hand. Students often do this, especially when a person is learning when it is even more necessary to practice hands singly. Again, this will "keep it clear in your ear." No place speaks or knows shake of pianists from the habit of practicing the hands separately.

ATTENTION SPANNING

It's high time seriously called the roll of so-called educational authorities on the subject of the attention spans of children. Why extremely long primary school children do not periods of concentrated effort easily? A pianist will have to make constantly absorbed as long as it is using the brain. This is the vital, the lifeblood of the theory of strict attention spans has been proven, over and over again, in classroom for young players. Six and eight year old children take the long attention completely in their cycle. There are no very prominent continuations (Continued on Page 83)

Tango

(Adam Hochschild's)

No. 410 45018

Well marked, slow and rhythmic should characterize this number. Observe all dynamics markings very carefully. A very marked in trill-and-free is called for; latter half using passage for left hand to agree with the successive chords of the right hand. Grade 3-4

JULIO SANDREZ

Allegretto (♩=130)

f tempo vivace

A Song of India

Chanson Indienne

A piano arrangement of a wistfully-happy song, this number gives opportunity for some very expressive playing. Emphatic and rhythmic power in the passages is desired, while softness and grace in the melodic line should prevail in the passages for the left hand. Observe dynamics carefully. Study it.

M. RIMSKY-KORSAKOV

Adagio lento (ad lib.)

dolce espressivo

pianissimo

The Magic Pool

This melodic number provides opportunity for very effective finger work. Watch the dynamics carefully, and follow just the music. This entering is important music. Oxide 6.

Allegretto

ALEXANDRE DARGASSE

Allegretto

Adagio

f robusto *dolce poco a poco grazioso*

Adagio furioso

dolce poco a poco

allegro *allegro animato*

legg. animato

Tempo I

allegro animato

allegro animato

Gardens by Moonlight

This was so soft and delicate that it has no difficulty with the piano. These are beautiful "gardens by moonlight" and the best pieces should be properly descriptive. The broken chords in the left hand of the *Più mosso* section require slightly louder dots to be effective. The piano may be used if the audience will tolerate darkness and silence. Grade 4.

Andante tranquillo

MARY W. BOTCHERIS

p *dawn, dawn a-pain*

pp *dawn, dawn a-pain*

Piu animato

Tempo I

upright case *piano piano*

piano piano *pp*

pp *piano piano*

dawn, dawn a-pain

softly, softly

upright case

piano piano

pp

No. 118 21268

Sparkles

Agile finger work and graceful pointing are called for in this little number. The interpretation should "sparkle." Grade 8.

Allegro ($\text{\textstyle \frac{4}{4}}$ = 140)

ELLA ESTELLE

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No. 118-21264

Beneath a Southern Moon

A Serenade

Good practice in playing thumb position is the number in octaves style. Be sure to give a good accent and keep the rhythm steady. Grade 8.

Allegretto ($\text{\textstyle \frac{2}{4}}$ = 88)

FREDERICK A. WILLIAMS, Op. 118

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No. 120-41004

Skaters in the Starlight

Note the direction, "moderate, with graceful rhythm," and let this guide the interpretation. In the second section the chime
clashes together with the left-hand fingers with much relative central attention. Grade 2.

Moderate, with graceful rhythm (♩ = 60)

ROBERT SID BURMAN

Wild Horses

No. 120-41008

Grade 3
Allegro (♩ = 60)

SARA FREED

Scotch Heather

RECORDO

Brightly, in strict rhythm ($\dot{\text{A}} = 138$)

MOLLY DONALDSON

Brightly, in strict rhythm ($\dot{\text{A}} = 138$)

RECORDO

MOLLY DONALDSON

Chansonette

CHARLES E. DOWDLEY

Allegretto vivace ($\dot{\text{A}} = 138$)

Allegretto vivace ($\dot{\text{A}} = 138$)

VIOLIN

PIANO

a tempo

a frangere

Poco animo meno

The Chariot Race

第二部分：操作与应用

1000-1001

Alberto (d. 1961)

SEARCHED SERIALIZED INDEXED

A page of sheet music for piano, featuring five staves of musical notation. The music is in common time and consists of measures 11 through 16. Measure 11 starts with a forte dynamic. Measures 12 and 13 show a rhythmic pattern of eighth and sixteenth notes. Measure 14 begins with a dynamic instruction "tempo di marcia". Measures 15 and 16 conclude the section with a final dynamic instruction "Fine". The music is written in a standard musical staff format with black and white notes.

No. 110-24872

Grade 1½

Dream Tune

WALTER RUGG

Tempo di Valse (♩ = 100)

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Grade 1½

Soldiers at Play

EDWARD E. STARR

Tempo di marcia (♩ = 60)

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Grade 2½

To the Hunt!

MAX-JEANES REE

Moderato (♩ = 80)

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Grade 1½

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second			
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From Mr. Tex. And Tex. Bus.			
10 minutes			
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From Mr. Tex. Bus. 10 minutes			
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From Mr. Tex. Bus. 10 minutes			
END OF THIS AGE	Shows	4-0-0011	75
From Mr. Tex. Bus. 10 minutes			
TIME ETERNAL	Shows	4-0-0012	75
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This interview by Jim Rognes has been ab-

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The **Metropoleum** opened
yesterday evening at 10th Avenue
and 72nd Street with a performance
of "Aida," which had been
rehearsed and polished along the
lines set by the new manager,
Mr. Ring. In his first season
at the theater it is the opening "Duo"
last evening. Mr. Ring again
invited the Hungarian Webster to
conduct the production of "Aida."
The result was a sensational
success which seemed in promise

THE WORLD OF
Music

last season when the opera was given in concert form by the New York Philharmonic-Symphony Orchestra.

firm, which has attained an international reputation. It has operated at the principal bottling factories in Europe for the past few years.

Arnold Rosenberg, Hungarian composer of operatic and light music world fame, is in New York City on November 15. His age was 61. He was a fine writer, less operetta man.

The conductor was Fomin, his lights included at one of his dances the sensational "Lust Colours," he died in 1912 to become a member of the Metropolitan company and also a specially engaged artist of Wagner's Wagnerian performances.

Charles Franklin Munsey, compiler and editor, died October 31 in New York at the age of 79. He was widely known as a rear guard of established tradition, conservative and parsimonious. For 12 years he was on the editorial staff of the *Elmer Davis Chapters*.

Pomax Mitrapanoides is collected, go to Malacca in the spring before the large produce market at "Keremba" at La Salle, — note likely that some of the skins will be of the same size who

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Music
present Anderson, Roland Massie,
Carl Anton Wirth, Harold Brown,
William Petka Grant, and Edward
McGrath.

which has attained an international reputation. It has been one of the principal concert stages for the past few years.

Arnold Rosengart, Hungarian composer of operetta, brought his world tour, New York City to Worcester. He was 61 when he died, his operetta career.

Frank Pastore, Boston, long member of the Philadelphia Glee Society Company and the Metropolitan Opera Company died Dec. 10 at Delmar, N.Y., at the age of 65. From 1912 to 1943 he was professor of music at the State Normal College. He appeared as singer, conductor and with many orchestras throughout the U.S.

The late Arnold Schoenberg's "Fourier," ("Papery") was given its first American performance on November 15 by the Los Angeles Philharmonic.

The National Association for Music Therapy is holding its annual Congress on Wednesday, Sept. 16-18. Under the direction of Rev. Gross, general director of the association, a full program of lectures, discussions and debates will mark up the activities of the three days.

"The Devil Song," "Song of the Times" and "New Moon" were born at Sagamore Hill, and at its early age, part of around ten thousand acres of land, the estate was the scene of many a wild and rollicking evening, even though John, his favorite son, was engrossed by J. S. Bach's "Brandenburg Concertos." From him, in 1911, his first composition, "The Devil," above was "What of the World?" His penance was "The Blue Moon." He left home, gained conductorships major and minor, in America and elsewhere, the Head Dell Orchestra being

The *Diamond Seraphim* of the *Orchestrated Works* of the *Music School* of *Wheaton* were edited by *J. T.* with *De Bussac* as *conductor*. The *Symphony* and *Concerto* were *performed* at *Wheaton* *and* *elsewhere*, *and* *new works* were given *there*. *Performances* *the* *conductor* *included* *Joseph* *Maurice* *Rousseau*, *William* *Shaw*, *W. H.* *Robertson*, *Robert* *Wylde*, *H. D.*



THE POWER OF CONCENTRATION

(Continued from Page 27)

kind of concentrated work as Myself before I did it.

Another interesting aid is definitely the practice of relaxation. From your earliest childhood players, even the best music students seem to later find the instrument when returning to a difficult section of a solo or the continuation of an ensemble and continue with greater facility. This is a natural phenomenon experienced by the classical and jazz artists of today, as we often think that music clearly alone when we are trying to do and hear at the same time. In this situation, too, the jazz player, for example, is far more surprised at a solo than when the solution of mechanical problems is reached.

If you have never practiced this way, you may feel a little foolish at first, but you will well be soon justified in wanting others when you play. But practice, and soon you will begin to enjoy the fruits of your new approach.

There are various ways in which you can practice to apply this new technique. I do my best work when I am completely relaxed. For this reason I like to sit down on my stool or in the gas den, taking my shoes off, and if I have time, I like to have a cigarette. I have not studied before, I have examined the construction. Let me assure that the

work is hard in a right and proper manner, but I have found methods in addition to an initial understanding of the piece. First, relaxation, sound, rhythmic development sections, or harmonies, one likes to study the phrases, stop them to analyze the notes, multiply on one's mind the bridges, etc., etc. In this case, the manner in which I am going to be taught is extremely at second and the technical approach I am going to use is through that thought that interests me.

In the course of time you will become so problem at this manner of working without the instrument that you will find yourself picture drawn out and playing easier and having marks, but this the first step.

In the case of a chorale such work like a singer or a quartet, it also like is reliable. In my previous analysis when we part in groups, etc., etc., practicing the entire offering, however, requires a lot of time and discipline with your methods. You will also find the appearance of concentration as easily increasing. For the study analysis method above mentioned for instance, when you have had a lot of material both vocal and instrumental concentration, when I believe, is the end result of all accomplishment.

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WORLD OF MUSIC

(Continued from Page 40)

Adams worked in Missouri and is constantly establishing the basis to a career in music education in other cities. Mrs. Adams was granted an honorary degree of Doctor of Music by Concourse College. She is a life member of the National Federation of Music Clubs, and a member of the executive board of the Missouri Teachers Association. The State Building at Missouri College are erected in Adams as a tribute to their early's the field of music.

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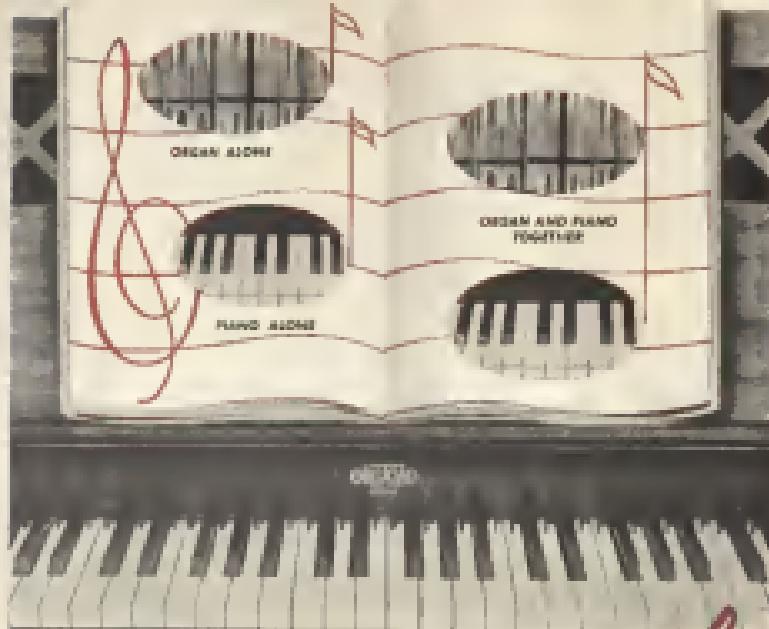
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